THE ART EXHIBITION CATALOGUES OF THE CURT VALENTIN AND BUCHHOLZ GALLERIES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1976

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text and illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a seven-figure serial number placed in the top right hand corner of the microfiche title strip. The first figure indicates the number of the list in which the title first appears. The first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Location of original: The National Art Library, Victoria & Albert Museum, London.

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

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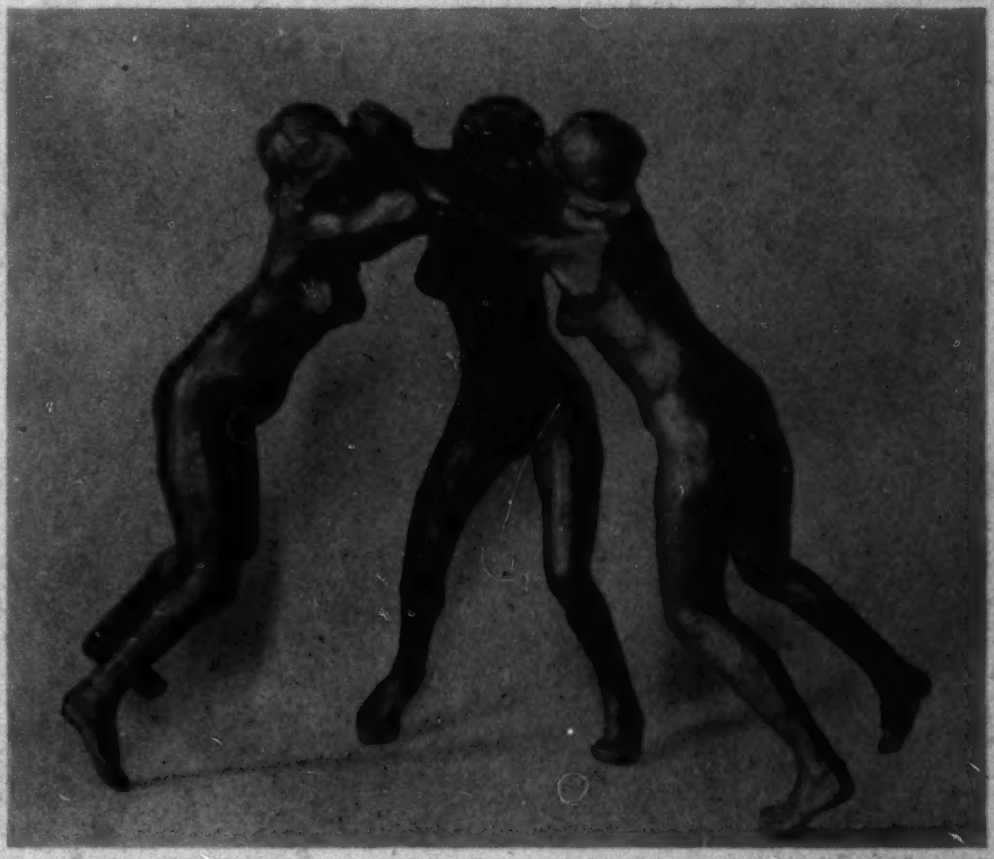
THE HERITAGE OF AUGUSTE RODIN



December 6, 1950 — January 6, 1951

BUCHHOLZ GALLERY

CURT VALENTIN

32 EAST 57TH STREET · NEW YORK

Rodin Sketch
for *Gate of Hell*

SOLA-ANDALA
LIBRARY
MUSEUM

Cover:
Rodin, Three Fauns, 1882. Cat. No. 1

THE HERITAGE OF AUGUSTE RODIN

An Exhibition Assembled in
Honor of the
Diamond Jubilee of
The Philadelphia Museum of Art

December 6, 1950—January 6, 1951

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57 STREET · NEW YORK

Grateful acknowledgment for cooperation and generous loans is made to the Trustees of the *Musée Rodin* and Mrs. Cecile Goldscheider, Paris; Mr. William Benenson, New York; Mrs. Meric Callery, New York; The Baltimore Museum of Art, Baltimore, Maryland; Pierre Matisse Gallery, New York; Mr. and Mrs. Otto Spaeth, New York; Mr. Louis Stern, New York.

IN PREPARATION:

THE HERITAGE OF AUGUSTE RODIN

PART II

Contemporary American Sculpture

VICTORIA AND ALBERT MUSEUM LIBRARY
18 · XII · 1950.

The sculptor does not work for the anatomist, but for the common observer of life and nature.

John Ruskin

To create a commonplace is to have genius.

Charles Baudelaire

¶ I have invented nothing, I only rediscover, and it seems to be new because the aim and the methods of my art have in a general way been lost sight of. People mistake for innovation what is only a return to the laws of the great statuary of antiquity. It is true that I like certain symbols. I look at things from a symbolic point of view, but it is Nature that gives me all that. I do not imitate the Greeks, but I try to put myself in the state of mind of the men who have left us the statues of antiquity. The schools copy their works, but what is of importance, is to rediscover their methods.

Auguste Rodin

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"Literary people," I said, "always praise the essential truths expressed in your sculptures. But certain of your censors blame you precisely for having an inspiration which is more literary than plastic. They pretend that you easily win the approbation of writers by providing them with subjects which offer an opening for all their rhetoric. And they declare that art is not the place for so much philosophic ambition."

"If my modelling is bad," Rodin replied sharply, "if I make faults in anatomy, if I misinterpret movement, if I am ignorant of the science which animates marble, the critics are right a hundred times. But if my figures are correct and full of life, with what can they reproach me? What right have they to forbid me to add meaning to form? How can they complain if, over and above technique, I offer them ideas?—if I enrich those forms which please the eye with a definite significance? It is a strange mistake, this, to imagine that the true artist can be content to remain only a skilled workman and that he needs no intelligence. On the contrary, intelligence is indispensable to him for painting and for carving even those figures which seem most lacking in spiritual

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pretensions and which are only meant to charm the eye. When a good sculptor models a statue, whatever it is, he must first clearly conceive the general idea; then, until his task is ended, he must keep this idea of the whole in his mind in order to subordinate and ally to it every smallest detail of his work. And this is not accomplished without an intense effort of mind and concentration of thought."

from "Art by Auguste Rodin,"
Paul Gsell *(Boston 1912)*

In our period Rodin has had a great influence on the leading painters. For example on Matisse in his drawing, as well as in his sculpture ... in fact on all the *fauves*. Yet Rodin is still an unknown man. At Meudon there are some 1500 moulds never cast; some extremely daring representations; some, almost automatic expressions; some, forms derived from the suggestions of ink-spots and stains. For me Rodin is greater in his creative liberty and because of the doors he has opened for the sculptors to come ...

Jacques Lipchitz

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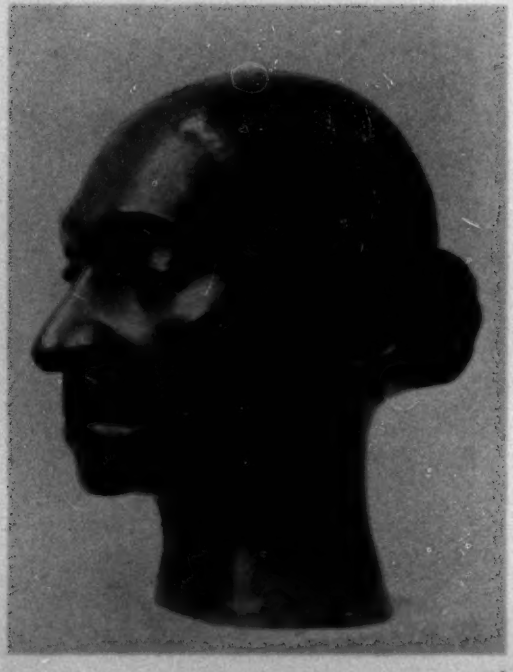

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VICTORIA AND ALBERT MUSEUM LIBRARY

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CATALOGUE

AUGUSTE RODIN
1840-1917

1 *Les trois faunesses*
1882. Bronze. H. 6½"

2 *Iris, messagere des dieux*
1890-1891. Bronze

3 Girl Crying
Bronze. H. 12"

4 Honore de Balzac
1893. Bronze. 29½"

5 Portrait of Charles Baudelaire
1898. Bronze. H. 9½"
Lent by Meric Gallery

6 Psyche
Bronze

7 *Premieres Funerailles*
Bronze

8 Torso
Bronze

9 Seated Torso
Bronze

10 Venus
Bronze

11 Torso
Bronze

12 Pygmalion and Galatea
Bronze

AUGUSTE RODIN

1840-1917

1 *Les trois faunesses*
1882. Bronze. H. 6½"

2 Iris
1890-1891. Bronze. H. 16½"

3 *La Douloureuse*
1889. Bronze. H. 12"

4 Honoré de Balzac
1893. Bronze. 29½"

5 Portrait of Charles Baudelaire
1898. Bronze. H. 9½"
Lent by Meric Callery

6 Psyche
1885. Bronze. H. 13¼"

7 *Premiere funerailles*
1895. Bronze. H. 9"

8 Torso
1882. Bronze. H. 14"

9 Seated Torso
1889. Bronze. H. 20"

10 Venus
1888. Bronze. H. 19"

11 Torso
1887. Bronze. H. 15½"

12 Pygmalion and Galatea
1889. Bronze. H. 17"

13 *Mouvement de danse*
1911. Bronze. H. 12¼"

14 *Genie funeraire*
1898. Bronze. H. 5¾"

15 Sketch for Honoré de Balzac
1892. Bronze. H. 16¼"

16 Triton and Siren
1885. Bronze. 5¾"

13 *Monument de Danse*
Bronze

14 *Genie funerail*
Bronze

15 Sketch for Balzac
Bronze

16 Triton and Siren
Bronze

• • •

JEAN ARP

17 Dream Sculpture
1946. Marble. H. 12¼"

18 Mythical Sculpture
1949. Stone. H. 25¼"

ERNST BARLACH

19 Man in Stock
1920. Wood. H. 26½"

MAX BECKMANN

20 Snake Charmer
1950. Bronze. L .15½"

CONSTANTIN BRANCUSI

21 Bird in Flight
1925. Marble. H. 75"

22 Mademoiselle Poganyi
1929. Bronze. H. 18"
Lent by William Benenson

GEORGES BRAQUE

23 Profile
1940. Bronze. H. 10¼"

24 Horse
1946. Bronze. H. 17"

ALEXANDER CALDER

25 Double Helix
1944. Bronze. H. 33"

MARY CALLERY

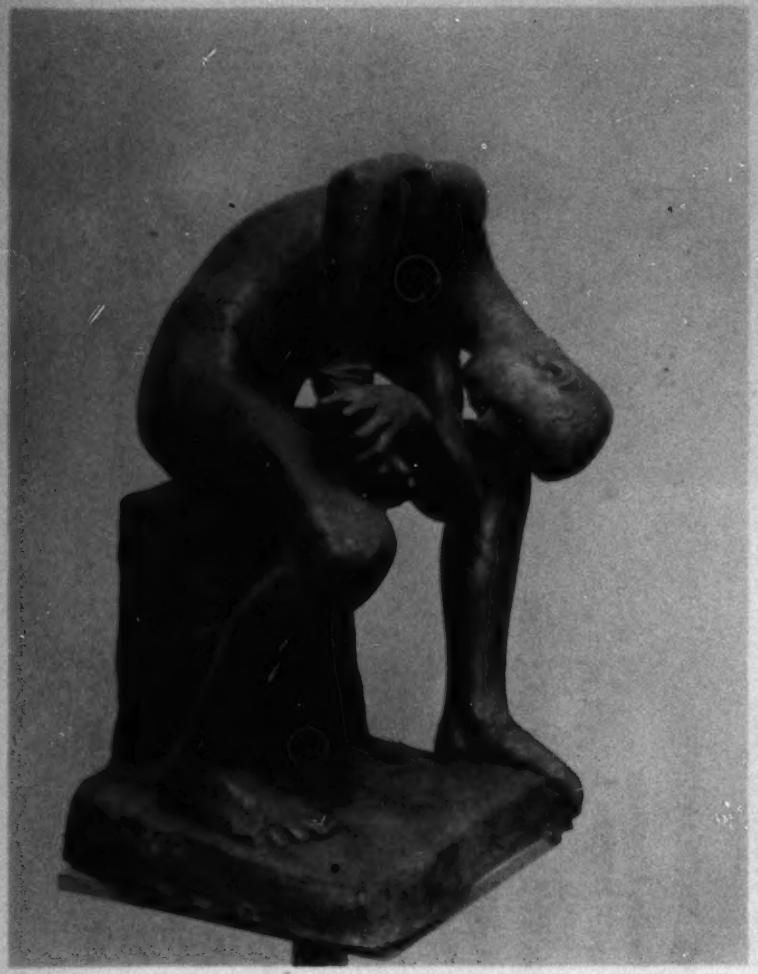
26 Portrait of P.
1948. Bronze. H. 13½"

27 Perhaps
1950. Bronze. H. 28"

EDGAR DEGAS

28 Study for the Dressed Ballet Dancer
1880. Bronze. H. 28½"

29 Dancer Holding her Right Foot
1910. Bronze. H. 19¾"



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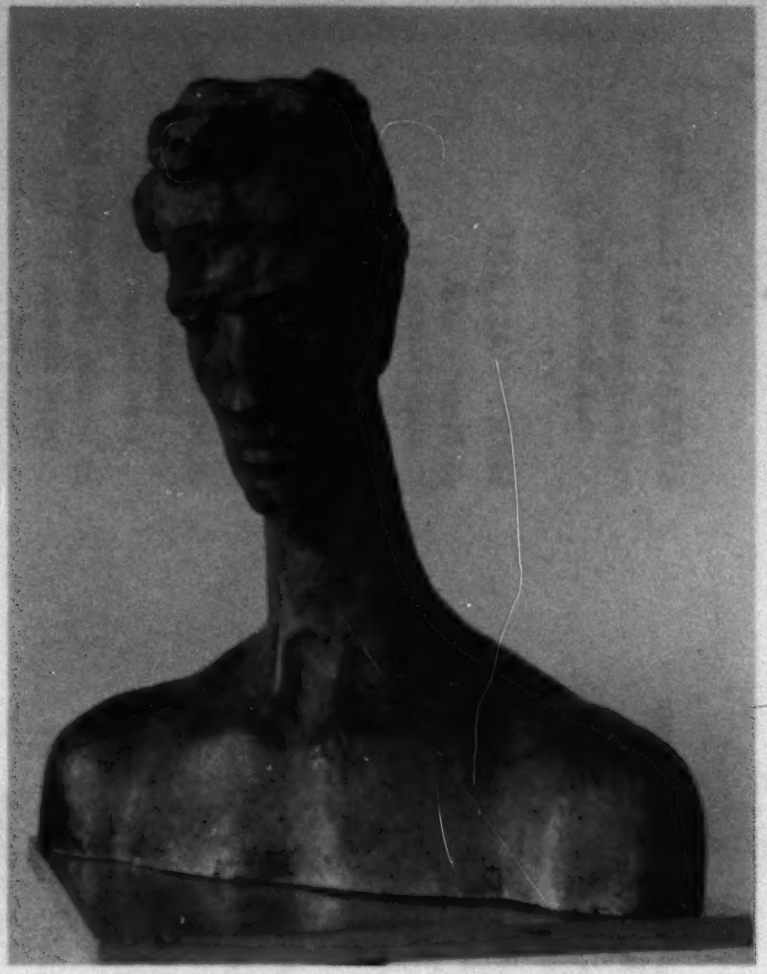

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30 Study for the Portrait of Mme. S.
c. 1890. Bronze. H. 10½"

CHARLES DESPIAU

31 Portrait of Zizou
c. 1925. Bronze. H. 15"

RAYMOND DUCHAMP-VILLON

32 Torso
1910. Plaster. H. 23½"
Cast exhibited at the Armory Show, 1913

JOHN B. FLANNAGAN

33 Not Yet
1940. Bronze. H. 18"

ALBERTO GIACOMETTI

34 Man Walking on Platform
1948. Bronze. H. 18" L. 30¼"

GEORG KOLBE

35 Mermaid
1920. Bronze. H. 22¼"

GASTON LACHAISE

36 Head
1928. Bronze. H. 13¼"

HENRI LAURENS

37 Mermaid
1945. Bronze. H. 45¼"

38 Study for *La Lune*
1949. Bronze. H. 13"

WILHELM LEHMBURCK

39 Head of a Youth
1913. Cast stone. H. 21"

40 Standing Nude
1914. Cast stone. H. 34½"

JACQUES LIPCHITZ

41 Marsden Hartley
1942. Terracotta. H. 11"

42 Song of Songs
1945. Bronze. H. 24½" L. 37"

43 Agar
1950. Bronze. H. 13"

ARISTIDE MAILLOL

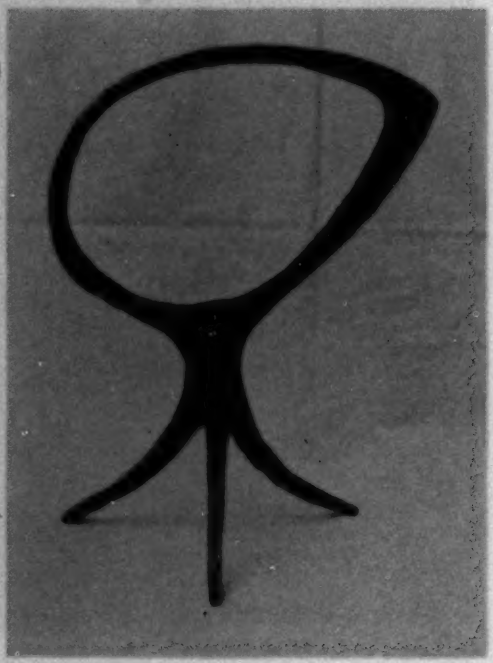
44 Study for *Monument de Blanqui*
1906. Bronze. H. 12"

45 Summer
1910. Bronze. H. 64"

46 Air
c. 1935. Terracotta. H. 6"

GERHARD MARCKS

47 Prometheus
1948. Bronze. H. 31"



MARINO MARINI

48 Dancer
1948. Bronze. H. 68"

49 Portrait of Igor Stravinsky
1950. Bronze. H. 9½"

HENRI MATISSE

50 Serf
1900. Bronze. H. 33¼"
Lent by the Baltimore Museum of Art

51 Standing Nude
1905. Bronze. H. 19"

52 Nude on Shell
1931. Bronze. H. 12"

AMEDEO MODIGLIANI

53 Head
1917. Bronze. H. 26"

HENRY MOORE

54 Carving
1931. Stone. H. 11½"

55 Rocking Chair
1950. Bronze. H.
Lent by Mr. and Mrs. Otto Spaeth

ELIE NADELMAN

56 Standing Nude
c. 1924. Bronze. H. 22"

PABLO PICASSO

57 Head of an Old Man
1905. Bronze. H. 6½"

58 Head of a Woman
1909. Bronze. H. 16¼"

59 Hand
1948. Bronze. L. 9½"

AUGUSTE RENOIR

60 Venus
1913. Bronze. H. 23¾"

61 Dancer
1915. Bronze. H. 23"
Lent by Louis Stern

RENEE SINTENIS

62 Shepherd
1949. Bronze. H. 11½"

63-80 Drawings and Watercolors

LIBRARY